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"ATTENTIVENESS"
By Schneider

Exhibition of American Etchings

By H. H. TOLERTON

(Engravings reproduced by courtesy of The Albert Roullier Galleries)

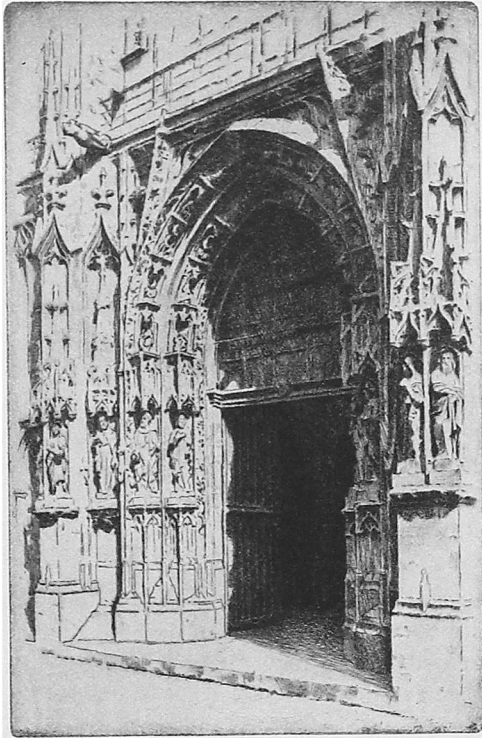
FOR the month of October the Albert Roullier Galleries, in the Fine Arts Building, announce an exhibition of one hundred selected original etchings by the five foremost living American etchers, MacLaughlan, Pennell, Webster, Schneider and Hornby.

Among modern painter-etchers Mr. D. Shaw MacLaughlan holds a distinguished place, a place won by the marvelous quality of his prints, so original, so full of charm. Mr. MacLaughlan's etchings are unique, some of them of course, in subject, but more often because of the peculiar sensibility of his "line," making each and every print a thing made by him and by no one else.

Mr. MacLaughlan is a versatile etcher. In the folios are seen the widest range of treat-

ment and of subject, scenes in the Hill Towns of Italy, Canals of Venice, the street scenes and architecture of Paris, the Thames at London, and the always fascinating Switzerland plates; and these plates vary in size from the "Parma," "Siena Roadside" or the "Draught Horses," which might easily be carried in one's pocket-book, to the fairly majestic proportions of "Grimsel Pass" and "Lauterbrunnen."

Having studied with care such masters as Rembrandt, Meryon, Whistler, Lepère, he has by his sensitiveness and insight as an artist, absorbed the particular message of each of them and made it part of himself. Hence we have from him plates so divergent as "Le Pont Neuf, Paris," "La Petite Forge," "La Ferme aux Vaches," "The Cypress Grove, Italy"



PORTAIL EGLISE ST. MERRIE. PARIS
By Schneider

(that beautiful plate beyond criticism), and the "Lauterbrunnen," concerning which I quote from Frederick Wedmore's "Etchings":

"It interests me, first, to be informed that 'Lauterbrunnen' was the outcome of a sudden sense, upon the part of its author, of the Alps impressiveness. Mere snow heights and inaccessible pine woods had been a bore to him—they were a something with which Humanity had little to do. Suddenly there came to Mr. MacLaughlan—and perhaps one reason why I enjoyed the plate so profoundly is that I have felt in quite that way myself—suddenly there came to him a sense of the amazing and thought-inspiring contrast between the austere heights, the vast stone masses, and the companionableness and fertility of the peopled plain.

"And that is what he has interpreted—made clear to us. With high imagination and with masculine art, with a hold upon reality the firmer and more intense because of all that he received in his poetic vision, he has brought

the two together. The 'Lauterbrunnen' is a record and it is a creation."

The artist's newer etchings are wholly charming, especially the "Songs of Venice" and "The White Palace" is an indubitable masterpiece.

Mr. MacLaughlan prints all his own proofs, and in the folios at the Roullier Galleries one may see a choice selection obtained from the artist.

The artist is of Scotch descent and was born in Boston in 1876. He left America for Paris, however, in his early manhood and has made his home abroad ever since, although one of his earliest exhibitions was made at the Pan-American Exposition in Buffalo in 1901, an occasion which awarded him a silver medal. Since that time, however, he has been honored at many exhibitions, and in European art circles he has a place secure.

Still a young man, it is not too much to say that in the future he will give to print lovers additional proofs of his mastery and of his genius.

* * *

Joseph Pennell, etcher, lithographer, author and illustrator, has been before the public as an artist for so many years that his name has become a household word wherever the arts of engraving and etching are valued and enjoyed.

Born in Philadelphia July 4, 1860, after a training obtained in the Pennsylvania Academy of Fine Arts, at the age of twenty he was already making his first etchings of scenes in his native city. Four years later, in 1884, he removed permanently to Europe, and has made his home abroad almost exclusively since that time. At present, however, it is of Pennell the etcher that we would more particularly speak. As an etcher his fame is secure. He stands today among the greatest of etchers now living.

Mr. Pennell's work is never heavy, labored or overdone, nor is nervous fumbling over a thing already finished a fault that may be laid at his door. His prints sparkle and glow with light and color. They have incisiveness, brilliancy, dash. These characteristics of his proofs are undoubtedly due in large measure to the artist's customary method of work,



OLD COURT, RUE VERCINGETORIX, PARIS
By Hornby

which is very interesting. Choosing a place in some crowded street or in some industrial plant, he draws with the etching needle, swiftly and with practiced hand, upon the copper plate which he holds in the other hand.

Apparently neither the noise of traffic nor the curiosity of the passers-by has power to move him from his concentration. Few artists have the audacity to work in this manner. A preliminary drawing of the scene, copied later onto the copper, serves their purpose better. But how he succeeds, and how much of knowledge and experience go into the drawing of those crisp lines!

Mr. Pennell is an expert printer of etchings and has printed a large number of the proofs from his plates. The printing of etchings is a rather difficult and toilsome operation, but one has the advantage of knowing when an artist prints his own proofs that they are as he wishes them. It is not generally known to the public, I believe, that most of his etched copper plates, including all the early ones, have been destroyed. This is a very wise

thing for an etcher to do as soon as the wear from the printing becomes apparent.

In the art of lithography Mr. Pennell has attained a pre-eminence in no way inferior to his reputation as an etcher, but his work in this medium, until very recent years, has not been as extensive, and consequently not as generally known as his etchings.

His recent large plates of scenes in New York City; Charleroi; Belgium; Gary, Indiana; Niagara, and the quite new and fascinating ones of Panama and other places, have not only been widely seen and admired, but have brought fresh laurels to one who, not content to rest on the achievements of the past, works on with vigor and vision undiminished.

In connection with Mr. Pennell's late work in lithography, which many have erroneously imagined was a new medium for the artist, it is interesting to recall what Whistler wrote to the Fine Arts Society of London more than a decade ago in reference to the Spanish lithographs: "I have seen these fresh lithographs Mr. Pennell has brought back from Spain with him. They are charming. There is a crispness in their execution, and a lightness and gaiety in their arrangement as pictures that belong to the artist alone; and he only could, with the restricted means of the lithographer—and restricted, indeed, I have found them—have completely put sunny Spain in your frames."

In collaboration with Elizabeth Robins Pennell, the artist's wife, Mr. Pennell is the author of various important books on artistic subjects; notably, "Pen Drawings and Pen Draughtsmen," "Lithography and Lithographers" (the latter the most important work on the subject extant), and the comprehensive and sympathetic "Life of Whistler" which remains the authorized "life" of that artist. The artist is, of course, a member of the Royal Society of Painter-Etchers, London, as well as of numerous other influential societies of a similar character, both at home and abroad, and has, in fact, received during his lifetime the highest honors that may be paid to a painter-etcher.

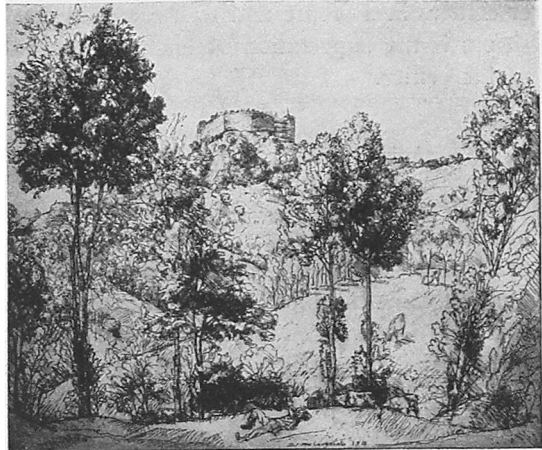
The celebrated painter-etcher, Mr. Herman A. Webster, was born in New York City in 1878, and although his family home is at present in Chicago, he himself has had his studio in Paris for many years.

Graduating from Yale University in 1900, he made his first trip to Paris in the fall of that year, and, in the following spring, completed his first tour of the world by a trip through the Orient. Returning to the United States, he settled in Chicago, and devoted himself to journalism, being for several years on the staff of the Chicago Record-Herald.

The desire for an artistic career, however, became so strong that he went abroad a second time in 1904, enrolling himself, as many other American artists have done, as a pupil in the studio of Jean Paul Laurens. Mr. Webster first exhibited at the Salon of 1905 and in December, 1907, he was admitted to Membership in the Royal Society of Painter-Etchers, London.

The appreciation of Mr. Webster's prints, however, has been so widespread that many of his finest etchings have become exceedingly scarce, and some of them at present are almost beyond the possibility of securing. Such, for example, are "Le quai Montebello," Paris, "Le Pont Neuf," "Notre Dame des Andelys" and some of the charming little plates of Rouen. Even many of his later etchings are difficult to come by, and the editions of the earlier Frankfort plates are exhausted.

Mr. Webster's latest etchings, done during



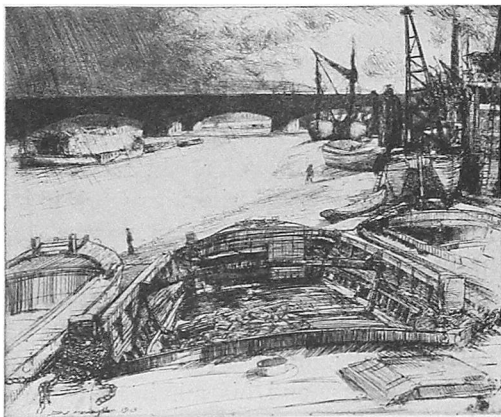
IN GIORGIONE'S LAND
By MacLaughlan

the summer of 1912, at Strasbourg, Frankfort and Paris are not only fully as fascinating as the most successful of his former plates, but they mark an epoch, as one might say, in the development of the artist. By this we mean that the restrained effect, rather noticeably in some of his earlier plates, has given place to the free and flowing line of perfect assurance and control.

One of the most beautiful of these newer prints, reminiscent in its charm and distinction of "Le quai Montebello," is "Au Soleil d'Or" Strasbourg. There is a bit of foliage in this print that is very beautifully drawn, and he would be a most exacting critic who would not acknowledge the perfect proportions of the figure of the woman in the foreground; but the distinguishing characteristic of this etching, its chief glory in fact, is the marvelous sunlight, floods of it—palpitating—insistent—all pervading—creating the most wonderful illusion of atmosphere, and making of the print itself a masterpiece of art.

"Le Vieux Marché, Marseille" is another of his new prints which possesses a decidedly unique charm, due in large measure to the skill with which the artist has handled a rather difficult composition, and to the beautiful tone of the whole print. It is one of his strongest plates.

That the artist's future accomplishment, as well as his past performance, will materially assist in placing our American school of paint-



WIND AND RAIN
By MacLaughlan

er-etchers in a secure and well-recognized position, is the expectation of his admirers and of his critics.

* * *

Otto J. Schneider, the American Helleu, was born in 1875 and spent his earliest years at Atlanta, Ill. He came to Chicago at the age of twelve, and in that city he received his first art instruction at the Chicago Art Institute. He first came into notice as an illustrator, and it was in those hours which were not devoted to his usual occupations that he developed his own particular "gift," which has made him famous.

Although the artist has done some meritorious work in landscape etching, it is undoubtedly his drypoint portraits of men and women that will be more particularly cherished in the future.

His portraits of women are characterized by brilliancy and dash. With a well trained hand the artist has placed these studies onto the copper plate, with a touch while apparently so slight, yet firm and sure.

His sketch entitled "An American Girl" is full of animation; that well-known drypoint "The Gainsborough Hat" has a free swinging line that is very pleasing, while such plates as "An Old Settee," "A Puritan Maiden," and "Attentiveness" have an old-time flavor that is quite captivating. They are all deservedly popular.

His portraits of men are among his most notable successes, and in such plates, for example, as those of "Elbert Hubbard," "Justice Blackstone," "Mark Twain," and "Theodore Roosevelt," he gives us not only a recognizable likeness of the original, but the artist has happily caught the most characteristic, most essential thing in the personality of his subject.

His portraits of Abraham Lincoln are by many considered the best procurable of the great American. Mr. Schneider may equal his past triumphs, but it almost seems, when one is turning over the folios, that he could hardly surpass them.

* * *

Of all the American artists who, having gone to Paris to paint, remained to etch, no one of them has caught the spirit and atmosphere of Parisian life with a more facile and

masterly touch than the painter-etcher Lester G. Hornby.

Having done some preliminary etching in Marblehead and other New England towns and villages, he went, in 1906, to Paris, and has made that metropolis his abiding place since that time, except for his travels extended over various parts of Spain, France, Belgium, Germany, Holland, and England, of which journeyings he has preserved an interesting record, as Mr. Roullier's ample portfolios abundantly prove.

Mr. Hornby has not only the appreciation of the general public, but he enjoys as well the approbation of discerning critics. In a word, he is an artist who has arrived, and his work is shown constantly in important exhibitions in this country and in Europe.

Of the artist's Paris plates one might single out "Carrefour de la Croix Rouge," "Old Court in Rue Vercingetorix," "Cloître St. Honoré," "Rue Eginhard," "L'Hiver dans le jardin du Luxembourg," and the later prints, "Le Jardin des Tuileries" and "La Fête du Palais Royal" as particularly pleasing not only for their clever draughtsmanship, but also for the unerring skill with which the artist selects his compositions, making each print a page from real life, and a thing not too formal.

His newer plates done at Gland-sur-Marne of rural landscape are quite a departure in method, the line being more broken and open, and a tendency being also apparent in printing the proofs, to rely less on shading and to emphasize more the value of the line. Of these etchings "Le Pont" is unquestionably one of the most pleasing and successful.

As the result of a sojourn in North Africa during the winter of 1908, we have the fascinating etchings in and about Tunis, some of which are printed in color. In fact the artist has done some very meritorious work in color printing; his "La petite fille au marché" being one of his happiest efforts, and the etchings done in Wales have lent themselves to color printing with considerable success.

Mr. Hornby, however, has not exhausted his possibilities, and his admirers feel justified in expecting in the future, a series of etchings fully up to the high standard he has already set for himself.